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AUTHOR Hargraves, Richard
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ABSTRACT

A course outline for a language arts program on the study of the epic hero is presented. The student is to analyze the nationalistic and cultural characteristics of the epic hero and to identify the psychological dependence of peoples of various cultures as they search for identity and worth through the patriarchal figure or symbol. Course objectives include: (1) an understanding of the characteristics of the epic hero stereotype; (2) the ability to interpret myths, epics, and narratives as transformations of the doctrinal essence of the patriarchal symbol to the reality of the cultural hero; and (3) an inference that psychological dependence on charismatic, nationalistic figures is a vicarious extension of a search for identity and worth from self to the larger paternalistic symbol of security and authority. A rationale for the course, detailed teaching strategies, study questions, and a bibliography of main and supplementary texts, reference materials, films, filmstrips, and periodicals are included. (Author/DI)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS

The Epic Hero

5113.33
5114.33
5115.33
5116.33
5148.01

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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English

Written by Richard Hargraves
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

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COURSE TITLE: THE EPIC HERO

COURSE DESCRIPTION: Allows the student to discover and analyze the characteristics of the epic hero as a nationalistic and cultural figure in literature; to identify the psychological dependence of peoples of various cultures in their search for identity and worth through the patriarchal figure or symbol. Such epic heroes as Beowulf, Ulysses, Roland, and El Cid are studied.

I. PERFORMANCE OBJECTIVES

A. Presented with stimulus words, printed resources, and audio-visual aids, the student will demonstrate an understanding of the characteristics of the epic hero stereotype and other patriarchal figures and symbols.

B. Given the opportunity to respond to multimedia materials, the student will interpret selected myths, epics, and narratives as transformations of the doctrinal essence of the patriarchal symbol to the reality of the cultural hero.

C. Responding to visual and printed resources, the student will infer that the psychological dependence of people upon charismatic, nationalistic figures is a vicarious extension of a personal search for identity and worth from self to the larger paternalistic symbol of security and authority.

II. COURSE CONTENT

A. Rationale

Guardian, mentor, and spiritual provider--the father in a family unit and national leader share the qualities of the patriarch: strength, bravery, intelligence, wisdom, concern, morality, tough-mindedness and love. World literature, classical and modern, provides heroes of mythological strength and incomparable dignity. The essence of the epic hero is residual in common man. Few reach the realm of notoriety, yet the unsung hero is worthy also of character study. Famous and infamous, noble and ignoble--people and nations project the aspiration of "self" in charismatic leaders. The Epic Hero explores the stereotypes

and connotations of its title with the assumption that an interdisciplinary, carefully designed course of study will serve the functions of informing and inspiring the student with diverse interpretations.

B. Range of subject matter

1. Characteristics of the epic hero

2. Transformation of patriarchal symbol to cultural messiah

3. Projection of "self" in charismatic leaders

III. TEACHING STRATEGIES

OBJECTIVE A: Presented with stimulus words, printed resources, and audio-visual aids, the student will demonstrate an understanding of the characteristics of the epic hero stereotype and other patriarchal figures and symbols.

1. Have the students respond orally to stimulus words and phrases written on the board or projected on a screen via an overhead or opaque projector. Such words as authority, leader, discipline, law, bread winner, law giver, father, general, president, dictator, despot, and hero might be used. Have the students list the words and then write a modifying adjective for each word or phrase.

2. Have students list the following adjectives and write the name of a famous person who comes to mind upon hearing the adjective: daring, talented, courageous, spirited, well-liked, commanding, brave, strong, religious, noble, proud, gifted, famous, gallant, heroic, infamous, unkind, tyrannical, vengeful, and rebellious.

3. Instruct the student to compile a list which consists of the names of his favorite

a. Sports figure
b. Movie stars
c. TV stars
d. Folk singers
e. Poets
f. International politicians
g. Novelists
h. Dramatists
i. Artists
j. Civil rights leaders
k. National politicians
l. Aerospace heroes

4. Have the students explain orally or in writing why they chose the names listed. Have them include the positive character qualities of each person.

5. Have the student relate to the class orally or in writing one or more of the following:

   a. A personal experience involving brave and courageous action

   b. A moment of critical decision-making

   c. An episode of danger

   d. An encounter with death

   e. An encounter with deep sadness

   f. A situation demanding leadership qualities

   g. An act of gallant heroism

6. Have the student write and describe imaginatively and in detail one of the following situations:

   a. Fleeing from a monster in a dream

   b. Wandering through a primeval forest

   c. Coming upon a battle-to-the-death between two dinosaurs

   d. Exploring the ocean floor

   e. Exploring the moon's surface in a moon buggy

   f. Excavating in the newly rediscovered ruins of Atlantis

   g. Running from Amazon head hunters

   h. Being the first earthling on Mars

7. Have students, in small group mode, complete one of the following, using one of the situations (a-h) suggested in #6.

   a. Write a short skit based on one of the imagined situations

b. Write the headline story for a newspaper

c. Create a cartoon script involving events leading up to, including, and following the event

d. Depict the situation in a series of concrete poems

e. Re-create the situation via a group-written narrative poem to be read aloud with appropriate background effects

f. Tell about the events via group-prepared acetates and overhead projection

g. Reconstruct the tale of adventure through a slide-tape presentation

8. Have students investigate the family structures and functions of other cultures. Have them present their findings to the class with the help of photographs, books, drawings, etc. For further class discussion, have the students contrast and compare their findings with the structure and function of the various ethnic family units of contemporary America and of periods throughout the history of the United States.

9. Have students write and illustrate a short story which tells of daring adventure, heroism, and intrigue.

10. Have students investigate the social and historical circumstances surrounding the creation of folk heroes. Have them research the histories of several such figures in the following cultures and present their findings to the class in any way they select:

a. American: Paul Bunyan, John Henry

b. English: Beowulf, King Arthur, St. George

c. German: Siegfried

d. French: Roland

e. Spanish: El Cid, Don Quixote

f. American Indian: Tecumseh

g. Indian: Krishna

h. Roman: Aeneas

i. Greek: Achilles, Ulysses, Hector, Hercules

11. Have students collect information and recordings of American folk music. In small groups the students may choose a period or type of American folk ballad for investigation, study, and explication before the class.

12. Have students collect information and reproductions of folk art from the various cultures named in a-i of Activity #10. Have students discuss their personal reactions to the works. Have them explain, orally or in writing, why they like or dislike the particular example.

13. Show students slides of the cave paintings at Lascaux and Altamira. Explain the significance of these early primitive recordings.

14. Have students, in small groups, complete one of the following:

    a. A skit which re-creates the daily life of a cave-dwelling family

    b. A wall-sized mural similar to the Lascaux and Altamira works

    c. A TV script for an interview with a primitive cave dweller for classroom video taping

    d. A newspaper entitled the Altamira Times. Include front page stories, editorials, food store advertising, want ads, cartoons, entertainment section, sport section, women's section, etc.

    e. A skit which explores the problems of a primitive clan/tribe leader

15. Have students keep a log of their favorite TV action and adventure shows for two weeks. Have them record:

    a. Names of the shows

    b. Summary paragraph of each week's episode

c. Character sketches of the protagonists and of the antagonists

d. The most exciting and adventurous moments of the individual episodes

e. The heroic and noble qualities of the protagonist and the anti-heroic and ignoble qualities of the antagonist

16. Have students read the science fiction novel, Stranger in a Strange Land by Robert A. Heinlein. Have them contrast and compare the hero, Smith, with other cultural figures studied and discussed. Have the students, in small groups, explore their own interpretation of the concept, Grok.

17. Have a student read "Storytelling's Tarnished Image," in Saturday Review, September 25, 1971. Have him explore the origin and nature of myths as a cultural expression of "temporization of essence" and present his findings to the class.

18. Have interested students read as concomitant study to "The Family and Kin," "Marriage," "Religion," and "The Arts" in An Introduction to Anthropology, Sigmund Freud's Totem and Taboo.

19. Assign students to read and study "Myths and Religion" in Ernst Cassirer's An Essay on Man, pp. 72-108. Have them evaluate Cassirer's treatment of myth and religion compared to Freud's Totem and Taboo. The student should write his evaluation in an effort to explore the basic question of anthropological philosophy, "What is man?"

OBJECTIVE B: Given the opportunity to respond to multimedia materials, the student will interpret selected myths, epics, and narratives as transformations of the doctrinal essence of the patriarchal symbol to the reality of the cultural hero.

1. Have students view the Life, Epic of Man filmstrip series. (See page 40 for listing.) Have them discuss the filmstrips in relation to previous activities on family structure, societal beginnings, and early stages of art, religion, myth, and tribal heroes.

2. Present for student viewing films that depict the lives of ancient peoples. (See bibliography)

   Have students write short critique of each of the films which also contrast and compare material from the Epic of Man filmstrips. (See bibliography)

3. Assign Life Educational Reprints for reading:

   a. "Greece: Myths, Gods, Heroes"

   b. "Greece: The Birth of Reason"

   c. "1300 Years: Rome"

4. Have the student read the following selections from the following Time-Life publications.

   a. Classical Greece, "Cradles of the Modern Spirit," pp. 11-17

   b. Imperial Rome, "The Sober Roman" and "The World City," pp. 11-33

   Have students contrast and compare in class discussion the Life Reprints and Time-Life selections.

5. Have students read the following selections on the creation of the universe and man:

   a. "The Creation," "Greek Myths," "Prometheus Creates Man," and "Pandora's Box" in Literature I, The Oregon Curriculum

   b. Chapter 3, "How the World and Mankind Were Created," Hamilton's Mythology, pp. 63-74

   c. "Creation," "The Story of Eden," "The Fall of Man," Adventures in World Literature, pp. 20-22

   d. Chapter 1, "Greek Myths of the Creation," Charles Gayley's The Classic Myths in English Literature and in Art, pp. 1-17

   e. "Introduction," and "Prometheus and Pandora," Bulfinch's Mythology, pp. 13-27

Have students create a classroom mural which compares the biblical creation of the universe with the mythological versions.

6. Assign students, in small groups, to prepare a multimedia presentation with taped narration that imaginatively simulates the creation of the earth, the universe, or an illusory planet. Encourage multiple and simultaneous use of slide-tape, film, filmstrip, overhead, stereo, electronic music, celestial light, black light, strobe, etc. The production should be a sound-light drama.

7. Have students investigate and report to the class any new information on the creation of the earth which is the result of scientific analysis of moon rock samples and other lunar material.

8. Have students view the following films and filmstrips:

   a. Great Classics of Literature: Iliad, Odyssey, EBF Films

   b. Our Heritage from Ancient Greece, Guidance Associates

   c. Our Heritage from the Old World, Educational Audio Visual, Inc., (8 filmstrips)

   d. Oaths and Legends, Eye Gate House, Inc., (10 filmstrips)

   e. Mythology Is Alive and Well, Guidance Associates, (2 filmstrips with 2 accompanying records/tapes)

   Have students discuss the origin and nature of myths, their universal appeal, and myths as "...doctrine transformed into story." (See Saturday Review, "Storytelling's Tarnished Image," by Malcolm Cowley, p. 27)

9. Have students read, from state-adopted texts, the following selections about myths and classical mythological heroes:

   a. Coping, "Adapted from The Odyssey of Homer" and Who Am I? "Loss of a Hero," Macmillan Gateway Series.

   b. Adventures for Readers, Harcourt, Brace, Grade 7

      (1) "Phaethon and the Chariot of the Sun" by Sally Benson

(2) "How Perseus Slew the Gorgon" by Charles Kingsley

(3) "The Golden Fleece" by Nathaniel Hawthorne

(4) "The Lion in the Gateway" by Mary Renault

(5) "The Isles of Greece" by George Gordon, Lord Byron

c. Discovering Literature, Houghton Mifflin, Grade 7

(1) "Prometheus" by Padraic Colum

(2) "The Origin of the Seasons" by Olivia Coolidge

(3) "Phaethon" by Edith Hamilton

(4) "Medusa's Head" by Olivia Coolidge

(5) "The Golden Apples and the Hound of Hell" by Roger L. Green

(6) "The Judgment of Paris" by Edith Hamilton

(7) "The Vengeance of Achilles" by Barbara Picard

(8) "The Wooden Horse" by Roger L. Green

d. Outlooks through Literature, Scott, Foresman, Grade 9

(1) "Orpheus and Eurydice" by Thomas Bulfinch

(2) "Perseus and Medusa" by Thomas Bulfinch

(3) "The Surprise" by John Masefield

(4) "The Flight of Aeneas" by Vergil, translated by C. Day Lewis

(5) "In the House of Circe" by Homer, translated by George H. Palmer

(6) "The Prophecy of Socrates" by Plato, translated by Benjamin Jowett

(7) "The Death of Socrates" by Plato

(8) "The Educated Man" by Isocrates

e. Adventures for Readers, Harcourt, Brace, Grade 8

(1) "The Wooden Horse" by Bella Koral

(2) "The Adventures of Aeneas" by Vergil

(3) "How Horatius Held the Bridge" by Henry W. Lanier

(4) "The Battle of Zama" by Robert Silverberg

(5) "Julius Caesar" by Plutarch

(6) "Lines from Julius Caesar" by William Shakespeare

(7) "The Eruption of Vesuvius" by Pliny

(8) "The Heart of the City" by Gilbert Highet

f. Focus: Themes in Literature, Webster, McGraw-Hill, Grade 7, "Superman"

(1) "The Twelve Labors of Hercules" by Grace Rhys

(2) "Washington Monument at Night" by Carl Sandburg

(3) "David and Goliath" by May Hill Arbuthnot

(4) "The Song of Hiawatha" by Henry Wadsworth Longfellow

(5) "The Man Who Rode the Bear" by Ellis Credle

(6) "Finn Mac Cool, the Greatest of Civil Engineers" by Olive Beaupre Miller

g. Insight: Themes in Literature, Webster, McGraw-Hill, Grade 9, "Toward the Stars"

(1) "The Story of Daedalus and Icarus" by Ovid, translated by Rolfe Humphries

(2) "The Great Bird" by Elma Ehrlich Levinger

(3) "How I Learned to Fly" by Orville Wright

(4) "The Flight" by Kenneth S. Davis

(5) "We Called Her Nell" by Nan Trent

(6) "High Flight" by John Gillespie Magee, Jr.

(7) "Faster Than a Shriek" by Lloyd Mallon

(8) "The Big Day" by Lt. Col. P. Pierce and Karl Schuon

(9) "Post Early for Space" by Peter J. Henniker-Heaton

(10) "Black Pits of Luna" by Robert Heinlein

(11) "Dark They Were, and Golden-Eyed" by Ray Bradbury

10. Have students read the following selections from non-state-adopted supplementary texts and references:

a. Mythology by Edith Hamilton

(1) "The Earliest Heroes"

(2) "Stories of Love and Adventure"

(3) "The Great Heroes before the Trojan War"

(4) "The Heroes of the Trojan War"

(5) "The Great Families of Mythology"

(6) "The Less Important Myths"

b. Bulfinch's Mythology, "The Age of Fables, or Stories of Gods and Heroes," pp. 1-35

c. Gayley's The Classic Myths

(1) "Myths of the Great Divinities of Heaven"

(2) "Myths of the Great Divinities of Earth"

(3) "From the Earth to the Underworld"

(4) "Myths of Neptune, Ruler of the Waters"

(5) "Myths of the Lesser Divinities of Heaven"

(6) "Myths of the Lesser Divinities of Earth, etc."

(7) "Myths of the Lesser Divinities of the Waters"

(8) "Myths of the Older Heroes: The House of Donaus and Its Connections"

(9) "The Family of Aeolus"

(10) "The Family of Aeolus and Its Connections"

11. Employ the Hierarchy of Epic Narrative and Mythological Study Questions which follows. From the Hierarchy the teacher should choose a study level commensurate with the students' reading level and have the pupils use the questions as an exploratory resource for understanding and analysis of each myth and epic narrative. Instructors may further revise and adapt the basic study questions for students' individual work.

HIERARCHY OF EPIC NARRATIVE AND MYTHOLOGICAL STUDY QUESTIONS

I. MEMORY

A. List the myths and epic narratives studied.

1. Identify the characters.

a. Indicate their traits.

(1) Physical

(2) Personality

(3) Anthropomorphic

(4) National

b. Indicate their direction of change.

(1) Positive

(2) Negative

(3) Static

c. Indicate the forces operating on each character.

(1) External

(2) Internal

2. Identify the time order in which events are presented.

a. Chronological

b. Spatial

c. Inverse

d. In medias res

3. Identify the point of view.

a. Narrator

b. First person

(1) Narrator

(2) Observer

c. Third person

(1) Omniscient

(2) Observer

4. Identify the primary focus.

a. Character

b. Theme

c. Plot

d. Setting

e. Mood

5. Identify the literary form.

6. Locate on a map (commercial, teacher-made, or student-constructed) the sites mentioned.

7. Locate elements and/or words which appeal to the senses.

B. Locate references to historical events in the works.

II. TRANSLATION

A. Classify the epic narrative or the myth according to its probable origin.

1. Nature theory: Epic narratives and myths are explanations by man of cultural and natural phenomena.

2. Psychoanalytic theory: Narratives about epic heroes and myths are expressions of men's inner desires and turmoils and need for cultural identity through a national or patriarchal symbol.

3. Anthropological theory: Epic narratives and myths are chronicles of men's attempts to perpetuate and give credence to conventions, mores, morals, and religious practices.

B. Recognize the cultural, political, economic, national, and religious elements in the work.

C. Outline the events of the epic or the myth.

D. Summarize the action.

E. Classify incidents as relevant or unnecessary to the total narrative or myth.

III. INTERPRETATION

A. Describe the events in the epic narrative or myth in the order in which they are presented.

B. Arrange the events in a chronological order (if this is different from the order of the original). Myths often begin <u>in medias res</u>.

C. Discover literary devices used. Cite examples of each.

D. Recognize places, events, and processes in the epic narratives or myths which have been used in later literary works. Cite specific examples of these elements which have since been alluded to and add rich meaning and connotation to literary selections.

IV. APPLICATION

A. Collect information about unfamiliar words and/or phrases.

B. Differentiate among the various verse forms in the epic narrative.

C. Differentiate among the traits and actions of specific characters when they appear in more than one epic narrative or myth.

D. Discuss history's view, society's view, and/or your own view of an issue, a human trait, or the explanation of an event, a place, or a process in one or more epic narratives or myths.

E. Apply the views on a given topic presented in one or more epic narratives and myths to a similar situation today. How relevant and/or applicable is the fictional stance?

F. Predict a plausible extension for the epic narrative or the myth. Is it applicable to all men? To every man in such a situation? To the Ancients or to the nation only?

V. ANALYSIS

A. Analyze the epic narrative or the myth to determine its view concerning the following issues:

1. What is man?

2. Why does he exist?

3. Of what value is the past?

4. What is man's responsibility to the gods? To other men? To himself? To nature? To his country?

5. How does man's view of the future affect his present being?

B. Determine the organizational design of the epic narrative or the myth.

1. Enumeration

2. Comparison

3. Contrast

4. Cause and effect

5. Examples

6. Space flow

7. Time flow

C. Determine the relative importance of specific elements to one another.

1. Character

2. Theme

3. Plot

4. Setting

5. Mood

6. Dialogue

7. Narration

8. Editorial comments

D. Analyze the author's perspective. Note any shifts.

E. State the theme. Note the manner in which it directs or gives order to the epic narrative or the myth.

1. In one paragraph

2. In one sentence

3. In one word

4. In one sentence for each paragraph

F. Analyze the stylistic devices used. Note how they contribute or detract from a segment or from the whole.

1. Foreshadowing

2. Flashbacks

3. Suspense

4. Consistency of approach

5. Clarity of diction

6. Use of symbolic language

7. Selection of particular words

8. Classical and medieval verse forms in the Occidental epic narratives

9. Verse forms in the Hebrew, Arabian, Persian, and Russian epics

VI. SYNTHESIS

A. Propose segments of human experience (events, discoveries, human traits and actions) which could give rise to epic narratives or myths.

B. Write a modern narrative about a contemporary hero or anti-hero or a myth based on one of these segments.

C. Develop a list of denotative factors which, incorporated, create a charismatic figure.

VII. EVALUATION

A. Compare the view of life in a particular epic narrative about a hero or heroine or myth with your own view.

B. Contrast your evaluation of the various nationalistic narratives or myths with that of others.

1. Classmates

2. Authorities

C. Decide how the epic narrative or myth affects your conception of life. What stand does the author take on an issue? What is your stand? How, if at all, has the epic narrative or myth caused you to change your conception of life or a phase of it?

D. Compare or contrast your view of a particular character with that of the author, the character himself, other characters in the epic narrative or myth, and/or your classmates.

E. Formulate hypotheses why the charismatic, anti-hero figure gains prominence in international politics.

F. Propose reasons why nations must have their attentions diverted by charismatic heroes.

G. Evaluate the evidence for the lack or excess of charismatic cultural heroes in contemporary America.

12. Have interested students read selections from several of the following sources as supplementary material on Greek and Roman mythology:

a. A Handbook of Greek Mythology by H. J. Rose

b. Classical Greece by C. M. Bowra

c. Greek Mythology by John Pinsent

d. Imperial Rome by Mores Hadas

e. Roman Mythology by Stewart Perowne

13. Have students read the following selections from state-adopted texts on biblical tales of adventure and heroism:

a. Discovering Literature, Houghton Mifflin, Grade 7, "Literature from the Bible":

(1) "Introduction"

(2) "The Creation"

(3) "The Garden of Eden"

(4) "Noah and the Ark"

(5) "Abraham and Isaac"

(6) "Joseph and His Brothers"

(7) "Moses and the Exodus"

(8) "Samson and Delilah"

(9) "Saul Becomes King"

(10) "David's Triumph over Goliath"

(11) "Saul's Envy of David"

(12) "David's Lament for Saul"

b. Adventures in World Literature, Harcourt, Brace, and World, "Sumerian and Hebrew Literatures"

(1) The Epic of Gilgamesh

(2) "Genesis"

(3) "The Book of Ruth"

(4) "The Book of Psalms"

14. Have students read selections from state-adopted texts on tales of adventure, daring, courage, steadfastness, and heroism: (For follow-up activities, consult Hierarchy of Epic Narrative and Mythological Study Questions).

a. Adventures for Readers, Book 1, "Heroes and Heroines"

(1) "Heroes of Tradition"

(a) "David and Goliath"

(b) "The Three Golden Apples"

(c) From Beowulf

(d) "Sir Galahad"

(e) "Paul Bunyan: An American Hercules"

(2) "Heroes from Real Life"

(a) "Columbus"

(b) "Florence Nightingale"

(c) "Matthew Henson" from Dark Companion

(d) "Helen Keller"

(3) "The Imaginary Hero"

(a) "The Highwayman"

(b) "The Erne from the Coast"

(c) "The Fifty-first Dragon"

b. Projection in Literature, "A Gallery of Heroes"

(1) From The Song of Hiawatha

(2) "The Heart of Little Shikara"

(3) From Harriet Tubman

(4) "A Time of Greatness"

(5) "A Tribute to JFK"

(6) "The Campers at Kitty Hawk"

c. Exploring Literature, "Heroes"

(1) "The Young Siegfried"

(2) "Yudhisthir and His Brothers"

(3) "Scarface"

(4) "Harriet Tubman: The Moses of Her People"

(5) "Walter Reed and the Conquest of Yellow Fever"

(6) "Lou Gehrig: An American Hero"

d. Discovering Literature, "American Portraits"

(1) "Paul Revere's Ride"

(2) "Story of a Farmer"

(3) "Lament for the Alamo"

(4) "Escape from Slavery"

(5) "Nancy Hanks"

(6) "Two Portraits from Roughing It"

(7) "The Campers at Kitty Hawk"

(8) "A Great Crusade"

(9) "A Portrait of America: The Pacific Northwest"

e. Perception: Themes in Literature, "Survival"

(1) "Upstream"

(2) "Walked Away"

(3) "The Deadly Detour at Zacatecas"

(4) "The Life and Death of a Western Gladiator"

(5) "Fifty-two Miles to Terror"

(6) "Now There Is Peace"

(7) "The Survivors"

(8) "Island of the Angels"

f. Encounters: Themes in Literature, "The Dreams of Men," "People under Pressure," and "Untraveled Worlds"

"The Dreams of Men":

(1) "In a Glass of Cider"

(2) "The Standard of Living"

(3) "Project of Arriving at Moral Perfection"

(4) "The Story of the Good Little Boy"

(5) "Doctor of Lambarené"

(6) "The Ambitious Guest"

(7) "The Piazza"

(8) "A Time of Learning"

(9) "Ha'Penny"

(10) "Silent Snow, Secret Snow"

(11) Julius Caesar

"People under Pressure"

(1) "Boots"

(2) "The Open Window"

(3) "Going to Run All Night"

(4) "Shooting an Elephant"

(5) "Trifles"

(6) "The Catbird Seat"

(7) "To Build a Fire"

(8) "The Prisoner of Chillon"

(9) "Paul's Case"

(10) The Pearl

"Untraveled Worlds"

(1) "Ulysses"

(2) "Menfish"

(3) "Conshelf One"

(4) "Kon-Tiki"

(5) "Caves of Adventure"

(6) "Annapurna"

(7) "Skyrocket"

(8) "The Challenge of the Spaceship"

(9) "Kabloona"

(10) Wind, Sand, and Stars

g. Studies in Nonfiction, "The Interdependence of Man," "The Capacity for Compassion," "The Quest for Knowledge," "The Inspiration of Heroism"

h. Heroes and Pilgrims: 449-1485, The Anglo-Saxon Period, 449-1066: The Age of Heroes (Old English), and The Medieval Period, 1066-1485: The Age of Chivalry (Middle English)

i. Exploring Life through Literature, "The King Arthur Legend"

(1) "Arthur Becomes King" from "Morte d'Arthur"

(2) "Chivalry at Its Height: Gareth and Lynette"

15. Assign students the following selections for reading and study from Adventure in World Literature:

a. "The Middle Ages"

(1) The Song of Roland, Anonymous

(2) From Perceval, Chretien de Troyes

(3) The Divine Comedy, Dante Alighieri

(4) The Canterbury Tales, Geoffrey Chaucer

(5) "Canticle of the Sun," Francis of Assisi

(6) "Crusader's Farewell," Thibaud, King of Navarre

b. "The Renaissance"

(1) "Sonnet 42," "Sonnet 126," Petrarch

(2) "Of His Lady's Old Age," Pierre de Ronsard

(3) "Litany in Time of Plague," Thomas Nashe

(4) "A Mighty Fortress Is Our God," Martin Luther

(5) The Decameron, Giovanni Boccaccio

(6) Don Quixote, Miguel de Cervantes

c. "The Age of Rationalism"

(1) Candide, Voltaire

(2) Fables, Jean de la Fontaine

(3) Paradise Lost, John Milton

(4) Essay on Man, Alexander Pope

(5) Faust, Johann Wolfgang von Goethe

(6) The Misanthrope, Moliere

d. "Persian-Arabic Literature"

(1) From the Rubaiyat, Omar Khayyam

(2) The Gulistan, Sa'di

(3) "In His Old Age," Kisa'i of Merv

(4) "Dates" (from The Thousand and One Nights), Anonymous

(5) "O Blessed Hour," Rumi

e. "Indian Literature"

(1) Rig Veda

(2) Mahabbarata

(3) Panchatantra

f. "Chinese and Japanese Literatures"

(1) Book of Songs

(2) "Battle," Ch'u Yuan

(3) "Li Fu-jen," Wu Ti

(4) "Poem 1," "Poem 2," "Substance, Shadow, and Spirit," T'ao Ch'ien

(5) "Jade Flower Palace," "Loneliness," "Night in the House by the River," "Pretty Women," Tu Fu

(6) "Alarm at First Entering the Yangtze Gorges," Po Chu-i

(7) "An Excuse for Not Returning the Visit of a Friend," Mei Yao-Ch'en

(8) "Spring Day on West Lake," Ou-Yang Hsiu

(9) Selections from Otomo Yakamochi, Ki No Suemochi, Sojo Henjo, The Priest Mansei, Princess Shikushi, The Priest Jakuren

g. "Romanticism and Realism"

(1) "Russia 1812 (from The Expiation)," Victor Hugo

(2) "The Siege of Berlin," Alphonse Daudet

(3) "So Much for the King," Giovanni Verga

(4) "Misery," Anton Chekhov

h. "Modern Europe and Africa"

(1) "Spring and Fall," "God's Grandeur," Gerard Manley Hopkins

(2) "In Time of 'The Breaking of Nations,'" Thomas Hardy

(3) "An Irish Airman Foresees His Death," "The Second Coming," William Butler Yeats

(4) "905," "Preludes," "Journey of the Magi," T. S. Eliot

(5) "Asides," "Caesar," Paul Varery

(6) "Alone," Hermann Hesse

(7) "Ulysses," Umberto Saba

(8) "Waiting for the Barbarians," Constantine P. Cavafy

(9) "The Return of the Exile," George Seferis

(10) "Civilian and Soldier," "Dedication," Wole Soyinka

(11) "The Infant Prodigy," Thomas Mann

(12) "Bees and People," Mikhail Zoshchenko

(13) "The Princess and All the Kingdom," Par Lagerkvist

(14) "No Witchcraft for Sale," Doris Lessing

(15) "Life Is Sweet at Kumansenu," Abioseh Nicol

16. Divide students into small groups for in-depth investigation and independent study of a properly limited aspect of the literatures mentioned in #15 a-h. Each group will present its findings via a multimedia approach: performance of play segments, dramatic readings with appropriate background effects, slide-tape, acetates and overheads, etc.

17. Instruct students to read abridged or complete versions of the following works:

a. Greek: The Iliad, The Odyssey

b. Roman: The Aeneid

c. French: The Song of Roland, Aucassin and Nicolette

d. Spanish: The Cid

e. British Isles: Beowulf, The Arthurian Cycle

f. German: The Nibelungenlied

g. Scandinavian: The Volsunga Saga

h. Russian and Finnish: The Kalevala, or The Land of Heroes

Consult the "Hierarchy of Epic Narrative and Mythological Study Questions" for departure points of investigation, analysis, and evaluation of the individual works.

18. Assign students, in small groups, to research, plan, and present a slide-tape presentation depicting the evolutionary development of a cultural hero. Such qualities as leadership and charisma should be explored as well as the psychological transition from patriarchal symbol to nationalistic messiah. The groups may choose one of the protagonists of an epic already studied, or they may contrast and compare various classical figures. The student may also photograph, using magazine photos, everyday life scenes, etc., common man and then contrive the circumstances, photographically, through which he could ascend to national or international prominence as a hero or an anti-hero.

19. Have students collect, reproduce, and display photos, reproductions of works of art, etc., which explore mythological or heroic figures. Have interested students prepare a lecture with audio-visual support on a group of thematically related works.

20. Have students consult "The Fine Arts Program: Masterpieces of World Art" in Adventures in World Literature.

    Have students respond to the various works in conjunction with the related section in the anthology. Students, after inductive study, should pose reasons to support the statement "Life is chaotic, fragmented; art is orderly." (Teachers see Teacher's Manual for Adventures in World Literature.)

21. Have students, utilizing their skills of visual analysis, study, discuss, and read the "Picture Essays" in the Time - Life Books, Classical Greece and Imperial Rome.

22. Have students bring recordings, contemporary or classical, to class which are a musical narrative of the plight and glory of a hero or heroine. Have them relate the significance of the recording to works, films, etc., studied.

23. Have interested students study and prepare a class explication of musical works whose subject matter explores heroes and heroines in dramatic conflict. Careful attention should be given to analysis of the transition from the literary to the musical genre.

OBJECTIVE C: Responding to visual and printed resources, the student will infer that the psychological dependence of people upon charismatic, nationalistic figures is a vicarious extension of a personal search for identity and worth from self to the larger paternalistic symbol of security and authority.

1. Have students view filmstrips in the Story of America's Peoples Series.

2. Have students read John Steinbeck's America and Americans. Have them, in small groups, organize a presentation which portrays the thematic approach of each chapter.

3. As resource material for America and Americans, show students the following films:

a.	Our Immigrant Heritage	1-31757
b.	America and Americans, Part 1	1-31792
c.	America and Americans, Part 2	1-31793
d.	An American Time Capsule	1-01742
e.	Rise of Industrial Giants	1-31770
f.	America on the Edge of Abundance	1-5003

4. Have students investigate the origin and influence in developing traditions of various American folk heroes: Rip Van Winkle, Johnny Appleseed, Paul Bunyan, John Henry, Daniel Boone, Davy Crockett, Kit Carson, Wild Bill Hickcok, and Annie Oakley. Have them collect information for an interdisciplinary lecture entitled "Cultural Hero: Myth Versus Reality." Films, photographs, recordings, slide-tape should be utilized to explore the topic.

5. Have students, individually and in groups, identify those characteristics that they consider heroic. Use the following categories to stimulate student thinking.

CHARACTERISTICS OF A HERO

Intellectual	Personal	Physical	Other

Ask students to designate other categories. When individual students have completed their lists, help the class to devise one general chart of characteristics for class use.

6. Ask students to list qualities that are considered heroic by various ethnic or social groups in America. Some such qualities might include, but not be limited to, the following:

   a. Superior physical prowess or endurance

   b. A "gift of gab" (verbal acuity)

   c. Loyalty

   d. Intellectual flexibility

   e. Ability to cope with changing times or conditions

7. Assign students to write a short paper in which they explore the influences of the Puritan ethic on the "heroic man". Have several of the papers read aloud in class.

8. Have students, through discussion, hypothesize about the changing American attitudes toward heroes. Use stimulus questions such as the following:

   a. Do Americans, more than other peoples, create "instant" heroes?

   b. Do Americans want heroes?

   c. Is there an American epic hero?

   d. Does America need an epic hero?

   e. Describe an American epic hero.

9. Have students write short papers, cite literary works, or prepare media presentations through which they reflect upon and predict American attitudes toward heroes of past, present, and future generations.

10. Ask students to define "personality cult". Ask them to relate the attitudes of certain age groups toward particular personalities. Refer students to such figures as James Dean, Humphrey Bogart, Janis Joplin, Jimi Hendrix.

11. Have the class as a group define "anti-hero". Ask students to list well known figures from recent literature or films that fit their definition.

12. Have students analyze the effects that the media has on the stature of heroes. Ask students such questions as the following:

    a. In past generations, how were the feats of heroes perpetuated?

    b. Were heroes of past generations more heroic because they were worshipped from afar?

    c. Is the adage "familiarity breeds contempt" applicable to this discussion?

    d. To what extent should a "free press" go in relating the personal lives of public personalities?

13. Have interested students collect copies and research the evolution of the American comic book hero. Have them prepare an imaginative presentation which contrasts and compares the adventures of the tabloid heroes and heroines with the reality of day to day living.

14. Have students research the lives of some of the following people. Through discussion students may evaluate the lives and achievements of these people in terms of the characteristics of the epic hero.

    a. Winston Churchill

    b. Charles de Gaulle

    c. General George Patton

    d. Mahatma Gandhi

    e. Nikolai Lenin

    f. Mao Tse-Tung

    g. Adolph Hitler

    h. Che Guevara

    i. John F. Kennedy

    j. Martin Luther King

IV. STUDENT RESOURCES

A. State-adopted texts

Adventures for Readers, Book I, Units "Heroes and Heroines," and "Masterpieces of Art--Heroes and Heroines," Harcourt, Brace and World.

Adventures for Readers, Book II, Units "The Concept of Courage," and "Our Heritage from Rome," Harcourt, Brace and World.

Adventures in Reading, Units "Homer's The Odyssey," and "The Odyssey in Art," Harcourt, Brace and World.

Adventures in English Literature, Units "The Seafarer," "from Beowulf," and "Bede, 'The Poet Caedmon,'" Harcourt, Brace and World.

Projection in Literature, Unit "A Gallery of Heroes," Scott, Foresman and Co.

Counterpoint in Literature, Unit "Heroes of Olympus," Scott, Foresman and Co.

Outlooks through Literature, Unit "Classical Heritage," Scott, Foresman and Co.

Exploring Life through Literature, Unit "Medieval Tales and Legends," Scott, Foresman and Co.

England in Literature, Unit "Anglo-Saxon England," Scott, Foresman and Co.

Exploring Literature, Units "Courage," and "Heroes," Houghton Mifflin Co.

English Literature, Unit "'The Old English Period' from Beowulf," Houghton Mifflin Co.

Discovering Literature, Units "Legends of the Middle Ages," "Literature from the Bible," and "American Portraits," Houghton Mifflin Co.

Focus: Themes in Literature, Units "Superman," "The Theme in Art: Superman," and "Against Odds," Webster Division, McGraw-Hill Book Co.

Perception: Themes in Literature, Unit "Survival," Webster Division, McGraw-Hill Book Co.

Encounters: Themes in Literature, Units "Untraveled Worlds," and "People under Pressure," Webster Division, McGraw-Hill Book Co.

Insights: Themes in Literature, Unit "Toward the Stars," Webster Division, McGraw-Hill Book Co.

Studies in Nonfiction, Unit "The Inspiration of Heroism," Singer/Random House Literature Series.

The Short Story, Units "Ancient Prose Narratives," and "Medieval Prose Narratives," Singer/Random House Literature Series.

Who Am I, Coping, Gateway Series, Macmillan Co.

B. Non-state-adopted supplementary materials

1. Textbooks

Hutson, Arthur E. and Patricia McCoy. Epics of the Western World. Philadelphia: J. B. Lippincott Co., 1957.

Hamilton, Edith. Mythology: Timeless Tales of Gods and Heroes. New York: The New American Library, 1942.

Fitzgerald, Robert, trans. The Odyssey, Homer. Garden City, New York: Doubleday and Co., Inc., 1963.

Lattimore, Richmond, trans. The Iliad of Homer. Chicago: Phoenix Books, The University of Chicago Press, 1965.

Starkie, Walter, trans. Don Quixote of La Mancha. London: The New American Library, 1964.

Norman, Dorothy. The Hero: Myth, Image, Symbol. New York: World, 1967.

Alfred, W., trans. Beowulf in Medieval Epics. New York: Modern Library, 1963.

Merwin, W. S. The Song of Roland in Medieval Epics. New York: Modern Library, 1963.

Mustard, H. M. The Nibelungenlied in Medieval Epics. New York: Modern Library, 1963.

Merwin, W. S. The Poem of the Cid in Medieval Epics. New York: Modern Library, 1963.

2. Reference materials

Wibberley, Leonard. Epics of Everest. New York: Ariel Books, 1954.

Graves, Robert, trans. Anger of Achilles: Homer's Illiad. New York: Doubleday, 1959.

_____. The Siege and Fall of Troy. New York: Doubleday, 1962.

Gottlieb, Gerald. Adventures of Ulysses. New York: Random House, 1959.

Mireaux, Emile. Daily Life in the Time of Homer. New York: Macmillan, 1959.

Steiner, George. Homer: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice-Hall, 1962.

Lessing, Erich. The Voyages of Ulysses: A Photographic Interpretation of Homer's Classic. Greenwich, Connecticut: New York Graphic Society Ltd., 1965.

Macphail, John William. Virgil and His Meaning to the World of Today. New York: Cooper Square Publishers, 1963.

Fischer, Louis. The Life of Mahatma Gandhi. New York: Collier Books, 1966.

Sutcliff, Rosemary. Beowulf: Retold by Rosemary Sutcliff. New York: Dutton, 1962.

Merwin, W. S. El Cid Compeador. New York: Las Americas, 1960.

Lewis, Edward and Richard Rhodes. John F. Kennedy: Words to Remember. Kansas City, Mo.: Hallmark Cards, Inc., 1967.

Schlesinger, Arthur M., Jr. A Thousand Days: John F. Kennedy in the White House. Boston: Houghton Mifflin Co., 1965.

White, Theodore H. The Making of the President 1960. New York: Atheneum Publishers, 1961.

Schmitt, M. and D. Brown. Fighting Indians of the West. New York: Scribner, 1968.

Burnier, M. A. Choice of Action. New York: Random, 1968.

King, Martin Luther. Strength to Love. New York: Harper and Row, 1963.

_____. Stride Toward Freedom: The Montgomery Story. New York: Harper and Row, 1968.

_____. The Trumpet of Conscience. New York: Harper and Row, 1968.

_____. Where Do We Go from Here: Chaos or Community? New York: Harper and Row, 1967.

_____. Why We Can't Wait. New York: Harper and Row, 1964.

Bennett, Lerone. What Manner of Man: A Biography of Martin Luther King. New York: Johnson Publisher, 1968.

King, Coretta Scott. My Life with Martin Luther King, Jr. Holt, Rinehart, and Winston, 1969.

Kennedy, John F. A Nation of Immigrants. New York: Harper and Row, 1964.

_____. John F. Kennedy on Education. New York: Teachers College Press, 1965.

_____. Profiles in Courage. New York: Harper, 1956.

_____. Strategy of Peace. New York: Harper, 1960.

Burns, James MacGregor. John Kennedy: A Political Profile. New York: Harcourt, 1960.

McCarthy, Joe. The Remarkable Kennedys. New York: Dial Press, 1960.

Kennedy, John F. To Turn the Tide. New York: Harper, 1962.

_____. The Burden and the Glory. New York: Harper and Row, 1964.

Agronsky, Martin, and others. Let Us Begin: The First 100 Days of the Kennedy Administration. New York: Simon and Schuster, 1961.

Associated Press. Triumph and Tragedy: The Story of the Kennedys. New York: Associated Press, 1968.

Fuller, Helen. Year of Trial: Kennedy's Crucial Decisions. New York: Harcourt, 1962.

Hilsman, Roger. To Move a Nation: The Politics of Foreign Policy in the Administration of John F. Kennedy. New York: Doubleday, 1967.

Sorensen, Theodore C. Kennedy. New York: Harper and Row, 1965.

_____. The Kennedy Legacy. New York: Macmillan, 1967.

Bishop, James Alonzo. The Day Kennedy Was Shot. New York: Funk and Wagnalls, 1968.

Henderson, Bruce. 1:33. New York: Cowles, 1968.

Kennedy, Robert F. Thirteen Days: A Memoir of the Cuban Missle Crisis. New York: W. W. Norton, 1969.

Woldering, I. Gods, Men and Pharoahs. The Glory of Egyptian Art. New York: Abrams, 1967.

Harman, Fred. The Great West in Paintings. Chicago: Swallow, 1969.

Burland, Cottie. North American Indian Mythology. New York: Tudor, 1965.

Ley, Willy. Events in Space. New York: McKay, 1969.

Clarke, Arthur Charles. Man and Space. New York: Time, 1964.

Taylor, L. Lift Off: The Story of America's Spaceport. New York: E. P. Dutton, 1968.

U. S. on the Moon: What It Means to Us. Washington: Books by U. S. News and World Report, 1969.

Caidin, Martin. The Astronauts: The Story of Project Mercury, America's Man-in-Space Program. New York: E. P. Dutton, 1960.

Shelton, William. American Space Exploration: The First Decade. Boston: Little, 1967.

Carpenter, M. Scott and others. We Seven. New York: Simon and Schuster, 1962.

Mueller, Robert E. Eyes in Space: Spacecraft Views of the Universe. New York: Day, 1965.

Bova, Ben. In Quest of Quasars: An Introduction to Stars and Starlike Objects. New York: Crowell, Collier, 1969.

Carby, Courtlandt. A History of Rockets and Space. New York: Hawthorn Books, 1963.

Marcy, Randolph B. The Prairie Traveler. New York: Corner House, 1968.

de Las Casas, Bartolome. Tears of the Indians. Williamstown, Mass.: Lilburne, 1970.

Editors of Funk and Wagnalls. Builders of America. New York: Funk and Wagnalls, 1959.

Riggs, S. R. Mary and I: Forty Years with the Sioux. New York: Corner House, 1971.

Chapman, W. The Golden Dream: Seekers of El Dorado. Indianapolis, Indiana: Bobbs, 1967.

Ashe, Geoffrey. Gandhi. Chicago: Stein, 1968.

Nye, Robert. Beowulf: A New Telling. New York: Hill and Wang, 1968.

V. TEACHER RESOURCES

A. Textbooks

Hutson, Arthur E. and Patricia McCoy. Epics of the Western World. Philadelphia: J. B. Lippincott Co., 1954.

Tillyard, E. M. W. The English Epic and Its Background. New York: Oxford University Press, 1966.

Weber, J. Sherwood, Jules Alon Weir, Arthur Waldhorn, and Arthur Zeiger. From Homer to Joyce: A Study Guide to Thirty-Six Great Books. New York: Holt, Rinehart and Winston, Inc., 1959.

Hamilton, Edith. Mythology: Timeless Tales of Gods and Heroes. New York: The New American Library, 1942.

O'Neal, Robert. Teacher's Guide to World Literature for the High School. Champaign, Illinois: National Council of Teachers of English, 1966.

Macy, John. The Story of the World's Literature. New York: Washington Square Press, 1965.

Hopper, Vincent F. and Bernard Grebanier. Bibliography of European Literature: Companion to Essentials of European Literature. Great Neck, New York: Barron's Educational Series, Inc., 1954.

Ceram, E. W. Gods, Graves, and Scholars. New York: Knopf, 1952.

Murray, Gilbert. The Rise of the Greek Epic. London: Oxford University Press, 1934.

The Harvard Classics. Epic and Saga. New York: Collier, 1956.

Hutchins, Robert Maynard, editor-in-chief. Virgin. Great Books of the Western World, Vol. 13. Chicago: Encyclopaedia Britannica, 1952.

B. Films

Available for rental

The Rise of Greek Art. American Art and History Films, 41 W. 47 Street, New York, New York.

Ancient World Inheritance, Life in Ancient Greece, and Life in Ancient Rome. Coronet Films, 65 E. South Water Street, Chicago, Illinois.

Jason and the Argonauts, Brandon Films, 200 W. 57 Street, New York.

Available at county level

Ancient Greece	1-04728
Ancient Rome	1-05152
The Odyssey: The Central Themes	1-31207
The Odyssey: The Return of Odysseus	1-31203
The Odyssey: Structure of the Epic	1-31205
Mao Tse-Tung	1-31554
Navajo Silversmith, The	1-05637
Navajos, The: Children of the Gods	1-13288
Negro Kingdoms of Africa's Golden Age	1-13535
Nehru: Man of Two Worlds	1-31362
Patton, General George	1-31543
Glenn, John	1-31556
Hitler, Adolph, Part 1	1-31571

Hitler, Adolph, Part 2	1-31572
I Have a Dream: The Life of Martin Luther King	1-31704
Keller, Helen	1-31564
Lenin and Trotsky	1-31465
Black History: Lost, Stolen, or Strayed, Part 1	1-31624
Black History: Lost, Stolen, or Strayed, Part 2	1-31629
Churchill, Winston, Part 1	1-31575
Churchill, Winston, Part 2	1-31576
King, Martin Luther, Jr.: From Montgomery to Memphis	1-31873
Robinson, Jackie	1-31555
Rockne, Knute	1-31570
Ruth, Babe	1-31569

C. Periodicals

Time

Life

Newsweek

Saturday Review

Atlantic Monthly

Harper's

National Geographic

Horizon Magazine

D. Filmstrips

Greek and Roman Mythology. Eye Gate House, 146 Archer Avenue, Jamaica, New York.

Myths and Legends. Eye Gate House.

Our Heritage from the Old World. Educational Audio Visual Inc., Pleasantville, New York 10570.

Great Classics of Literature: Iliad, Odyssey, Aenead, Oedipus, The King. Encyclopaedia Britannica Educational Corp., Dept. 10A, 425 North Michigan Avenue, Chicago, Illinois 60611.

Epic of Man, Life, Filmstrip Dept., Time-Life Building, Rockefeller Center, New York, New York 10020.

"Homeric Greece"

"The Dawn of Religion"

"A Stone Age Faith Today"

"The Growth of Society"

"A Mesolithic Age Today"

"Discovery of Agriculture"

"Neolithic Folk Today"

"Coming of Civilization"

"Sumer--First Great Civilization"

"The Oldest Nation: Egypt"

"Egypt's Eras of Splendor"

"Forebears of the West: The Celts"

Story of America's Peoples Series, Eye Gate House, Inc., Jamaica, New York 11435.

"The British-American"

"The German-American"

"The Irish-American"

"The Jewish-American"

"The Negro-American"

"The Spanish-Speaking American"

"The Hungarian-American"

"The Polish-American"

"The Italian-American"